From the history of music education in Uzbekistan

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ABSTRACT

This article is devoted to the study of the history of music education in Uzbekistan. Generalized questions about the changes in the field of music that occurred after the establishment of Soviet power in Uzbekistan, the subordination of music education to the ideas of communist ideology, the organization of local music, choral schools, schools of folk music, which focused on the promotion of European music.

Analyzed information about the first institutions of music education organized in the region at the beginning of the 20th century, the representatives who carried out their activities there, as well as the transformation processes that took place in this area, the formation of the music education system, ranging from elementary schools to higher musical education.

Considered such issues as the creation of textbooks, textbooks on music education, the publication of collections of children's songs, other books for schools and kindergartens, since the 30s of the twentieth century.

The opening of musical institutions in a number of regions of the country in the 60s of the twentieth century was important in the positive solution of the personnel question in the musical sphere, the organization of special classes on Uzbek folk musical instruments in all these institutions were positive changes in the musical sphere, these data are highlighted based on archival sources.

At the same time, the article describes the changes that occurred during the years of Soviet power in the field of music education in Uzbekistan, in particular, the organization of primary music schools, music schools, changes in this area, problems, information about the material and technical base of music education institutions.

The essence of such issues as widespread promotion of music schools mainly in large cities of Uzbekistan, training in these educational institutions in most cases only urban children, problems existing in this field, the proportion of representatives of local nationalities, teaching music theory in secondary schools, special music schools, colleges and conservatories was one of the most serious problems.

Keywords: : cultural heritage, tradition, national spirituality, musician, folklore, dutar, chairman, follower, dombira, narrator, poem, master, student, specimen, festival, song, prohibition politic, sweaty, contest.

1. INTRODUCTION

Perfection of cultural heritage for future generations is one of the most important social tasks of music and music education plays an important role. Accordingly, attention has been paid to the establishment of a system of music education and training in various ways and means in all countries.

Today, Uzbekistan has new opportunities for the further development of music culture. One of the most important tasks is to find young talents in different areas of musical culture and to take care of their creative activity. "... The role and significance of music is invaluable in raising the spiritual level of our people, upbringing the young generation in the spirit of high human ideals, love and devotion to the Motherland, and upbringing on the basis of national and universal values."

Based on the wide-ranging practical work carried out in the field of music culture, the most important task is to present young people with the national pride, national pride, and every aspect of their homeland, in particular, the history of music culture education.

2. THEORITICAL BACKGROUND

A recent study of the history of music education in Uzbekistan has revealed that the industry has achieved tremendous success and that the music education system has been shaped from elementary to

higher education. While recognizing that music education is open to everyone, regardless of their nationality, social background, or gender, it is also worth noting that there are some limitations and reform processes.

In the Soviet system of music education in Uzbekistan, a great deal of attention was paid to the teaching of European music and their deeper penetration into the minds of the younger generation.

After the establishment of Soviet power in Uzbekistan, music clubs were opened in all educational institutions, enterprises and organizations, agricultural communities, and music, choir and folk music schools were established in the area.

The Turkestan People's Conservatory was the first music school in Central Asia. On April 21, 1918 Turkestan People's University was founded and its teacher, EE Chernyavsky, proposed to rector AV Popov with the proposal to establish Turkestan People's Conservatory [11, 2]. As a result, at the initiative of music lovers, the Turkestan People's Conservatory was opened on June 15, 1918, and its first director was VL Karelin [11, 2]. The great efforts were made by Karelin, GN Mironov, VM Koch, EA Chernyavsky, GI Arskiy, VA Uspensky in establishing the People's Conservatory [12, 3] 10 v].

The People's Conservatory became the main center of Turkestan music, and schools, clubs and courses were gathered around it [13, 1-21].

At the Turkestan People's Conservatory, Uspensky, Malikov, Stekolnikov, Gainutdinov, Gibadulin, Schwartz, Patkal, Ziminko, Vlasov, Kozlansky, Libal, Alexandrova, Buzash, Gileva, Mote, Kulinsky, Karpina, Dilnits, Globe-Nefdova, Maltse, Maltse, Dyakonova, Druzhkin, Bukovets, Korsavin, Kern, Kano, Mikhalek, Selikovich, Karteva, Troitskaya-Klavdienko, Skitka, Roslyakova [12, 103-104].

The opening of the Samarkand Conservatory was discussed at the meeting of the Regional Council of Public Education on December 4, 1918, and was established by the decision of the Regional Council of National Economy and the regional public education department in 1919. The director of the conservatory was appointed opera conductor GB Bauer [12, pp. 3-10]. The Conservatory operates departments such as piano, stringed musical instruments, blues, folk instruments, opera and chorus, and aesthetics. The period of study was two years, with individual and group training sessions [8, pp. 67-76].

3. METHODOLOGY

The Ferghana People's Conservatory was opened in 1918 and taught by teachers like Chernikovsky, Frey, Keyzer, Rakhalsky, and OF Melnikova. Among them were prisoners of war. Keywords include pianist and conductor Keyzer, violinist Frey, cello list Katana [7, 15-18]. By 1920, the Ferghana People's Conservatory was closed and many talented musicians went elsewhere [7, 15-18].

The Turkestan People's Conservatoire was heavily monitored during the enrollment process, and the emphasis was placed on the admission of workers and peasants' children. In particular, on June 23, 1918, when a special revision commission investigated the origin of students of the Turkestan People's Conservatory, it was revealed that:

60% of the Conservatory students are artisans, workers, railway workers, musicians, teachers' children, and orphans. 25% of the students were doctors, engineers, and children of Soviet government employees.

As part of the Turkestan Public Education Commission established in September 1919, the Art Department was organized into three sub-divisions: music, theater and fine arts. The music department is subdivided into four sub-sections consisting of music education, ethnography, concert, and supply section [3, pp. 51-54].

Music and Instruction Courses have been opened at the Music Department. The duration of these courses is 18 months, the students' working hours are 10 hours. The exam was held once every three months. The regional department of public education has a small section of general music education in two sections [3, pp. 51-54].

In 1920-1921 music schools functioned in Uzbekistan in Kattakurgan, Samarkand, Namangan, Tashkent, Andijan, Skobelev (Ferghana) [3, pp. 51-54]. Music schools trained music teachers and free music professionals.

On September 1, 1922, the Turkestan Music School was established and in 1924 it was renamed the State Music College of Uzbekistan (GUMT). The college has two departments: the instructor and the executive.

In 1925, 451 students were trained in music education institutions in Uzbekistan, and 65 teachers trained them. Established music schools mainly concentrated in Tashkent, Khorezm, Samarkand and Bukhara regions.

Since the 1930s, textbooks and manuals on music education have been developed and published in Uzbekistan. Books "Music Education Program for Pedagogical Technical School Students", "Methodical Guide to Middle School Notation Literature", "30 Songs for Students in Tashkent", "Solfedgio", Collection of Children's Songs for Schools and Kindergartens, "We Sing" was done.

In 1934 an art school was opened in Bukhara and Namangan. M.Toshpulatov, A. Ihtiyarov, Usta Ruzimat Isaboev, Burkhon Yusupov, Tali Husainov taught the students various musical instruments.

During World War II, music education continued to operate under very difficult conditions. Educational institutions evacuated from the western regions have made a significant contribution to the development of music education in Uzbekistan. In the 1964-1942 academic year, there were 16 music schools in Uzbekistan, with 376 trained. In the 1944-1945 school year, their number increased to 19, with 583 students.

During the war, the music school at the conservatory studied with evacuated children from central cities as well as students from Tashkent. At the school, LN Revutsky, KN Mikhaylov, AG Rubbak, DS Berte, LA Eigon from the Leningrad, Moscow and Kiev Conservatory taught the children the basics of music. In one academic year, students performed more than 70-80 performances, and in 1943, the Conservatory held 4 concerts by Russian and Soviet composers and 3 concerts by foreign musicians [pp. 69-73].

In 1942-1948, he graduated from a 10-year music school at the Tashkent State Conservatory with 61 musicians. Of these, 40 were admitted to the conservatory. Among them there were very few representatives of indigenous nationalities, only 9, or 22.5%.

In the postwar years, music education also suffered severe financial difficulties. The curricula and curricula of the music schools were not developed according to the requirements of the Unified Regulations, and the variety of criteria for assessing students' knowledge had a significant impact on the quality of the learning process [13, pp. 1-21]. Lack of textbooks in Uzbek. The Tashkent State Conservatory has nothing to do with music schools in remote areas. Providing these schools with pedagogical staff remained problematic. Because the graduates of the conservatory tried to stay in Tashkent. For example, all of the 8 cadets who graduated from the conservatory in 1947 were employed in Tashkent [13, 1-21.].

4. MAIN ANALYSES

There are few students who graduate from high school. According to these data, the number of students in schools and educational institutions is more than 2,546 for four years, but only 51 have completed their studies.

On August 18, 1945, by the order of the Department of Arts at the USSR People's Commissars' Council, a music school named after T. Jalilov was opened in Samarkand on the basis of the music school №1. The music school and the administration of the educational institution in the city of Samarkand have been the same and have been working for seven years. This music institution was headed by G.N. Bauer until 1951 [8, pp. 67-76].

There was little enrollment in music schools for the local population. For example, there were no local ethnic groups among students enrolled in the opening year of the Samarkand Music School. In the second year, in 1946, only 2 were received, and in the third year, 15 representatives were received from the local community. But none of them could graduate from music school [8, 67-76].

In the 1949-1950 academic year, there were 10 7-year, 2 10-year music schools in Uzbekistan, 4 musical schools, 1 choreographic school, 1 State Conservatory, 1 Theater and Art Institute. In these educational institutions 704 educators were trained by young people [14, 44]. However, the availability of teaching staff in these educational institutions was not in demand. Only Namangan and Samarkand musical schools have had enough teachers.

In July 1950, representatives of the Department of Arts at the Council of Ministers of the UzSSR studied the activities of music schools in Andijan, Bukhara, Kokand, Namangan, Samarkand and Ferghana. It turns out that the number of students in the classrooms opened in different areas of music differed considerably. In music schools, students were taught mainly in piano classes. For example, 211

of the 284 students studied at the Samarkand Music School studied piano. Due to the shortage of teachers, music schools, ensemble classes, children's choirs (except for the Namangan Music School) were not taught in music schools. The class of national instruments was available only in the Ferghana Music School [15, 30].

The music schools and educational establishments located in the provinces were in poor condition. In 1952-1953, there were 38 music educators in music education institutions, none of whom were ethnic Uzbeks. In music schools, 73 teachers lacked specialization subjects [16, pp. 244-245]. Graduates from the Tashkent State Conservatory did not want to go to remote areas. For example, in 1952 and 1953, 99 people graduated from the Tashkent Conservatory, of which only 10 worked in districts [16, 244-245.]

In 1953 there were 9 seven-year and two 10-year music schools in the country, 4 music schools, and 2,332 students were educated. 30% of the students were indigenous. [16, pp. 244-245]. Among the graduates of music schools, Uzbeks were a small minority. For example, between 1942 and 1953, 114 students graduated from Uspensky's 10-year music school, of which only 16 were Uzbeks. Or, from 1943 to 1951, 254 students graduated from the Hamza Music School, of which only 20 were ethnic Uzbeks [16, 244-245].

In the 1957-1958 academic year, there were five music schools in the country, namely, music schools in Tashkent, Samarkand, Namangan, Bukhara, and Ferghana. In the current academic year, 360 students enrolled at the Hamza Tashkent Music School, of which 117 were Uzbek, 140 were Russian and others were ethnic groups. 114 of the students studied in the folk instruments department [17, 1-4]. This year, 163 students of the Namangan Music School, of which 54 were Uzbek and 86 were Russian. In the school, the interest of the local people to study the basics of European music was a bit lacking. For example, one of the 15 students in the piano department of the university was not a native speaker. There were not even 10 students in the department at the Fergana Music School. In the current academic year, 40 students were studying at the piano department at Hamza Music School, and only 3 were Uzbeks [17, 1-4].

In the provinces, local authorities did not pay sufficient attention to music education institutions. For example, on December 12, 1957, a general meeting of the Bukhara Music College was held, where the material and technical base of the educational institution was discussed, and the unsatisfactory conditions created for teachers and students [35, 6-7].

60-80-ies of the XX century entered the history of the Soviet state in the name of "advanced socialism". During this period, it became clear that the party and the government were deceiving the people and there was a tendency to slow down in the development of society. The promised prosperous, happy "free society" was not possible. The Soviet government once again tried to deceive the people and tried to assure them that a new lifestyle would be formed in the era of "advanced socialism", and that all sectors, including culture and enlightenment, would be highly developed [p. 970]. Thus, along with all other areas of public life, culture, and in particular education, has been forced to develop in a highly politicized way.

These processes are evident in the music education system, which is one of the main components of public education. Strengthening the material and technical base for the organization of singing and music lessons in secondary schools, music education institutions, such as music schools and universities, Tashkent State Conservatory, Tashkent State Theater and Art Institute, ANAS Ostrovsky, a number of problems with the provision of educational facilities, equipment, musical instruments and teachers and textbooks and teaching aids.

The government took some measures to address such disadvantages in the music education system. For example, on August 18, 1960, the Council of Ministers of the UzSSR issued a decree "On further development and improvement of music education and art in Uzbekistan" [29, 23-24]. Since September 1960, music schools under the Ministry of Culture have been transferred to the Ministry of Education [29, 23-24].

In the 1960s music schools were opened in a number of regions of the country. For example, in 1961 Termez State College of Music was established, and the school trained specialists in playing piano, stringed and bass and folk instruments, singing, choral conductor, traditional singing [19, 2]. The opening of 1961 Nukus State Art School named after J.Shomuratov, Urgench Music School named after

M.Karratov and Andijan State Art School named after T.Jalilov was instrumental in the positive decision of the music industry. Special classes on Uzbek folk instruments have been established in all these educational institutions [5, pp. 69-73].

In 1961-1962 academic year the correspondence department was established at the Bukhara State Music School, and in the 1963-1964 academic year the evening department was formed [34, 6]. The Andijan Music School was opened on May 14, 1965 by the decision of the Council of Ministers of the UzSSR. In accordance with the decision of the Council of Ministers of the UzSSR from May 17, the Institute was opened by T. The name of Jalilov [20, 16].

The number of students in music education institutions has been increasing year by year. For example, in the year of establishment of the Andijan Music School, 60 students enrolled in the 1965-1966 school year, 205 students in the 1968-1969 school year, and 256 students in the 1972-1973 school year, [21, 1-3.], 1976 In the 1977 school year, 342 students were enrolled [20, 16].

The network of music schools has also been expanded. For example, there were 4 music schools in Samarkand region in 1965, where 1,200 students were educated, and in 1974 the number of music schools increased by 9 and the number of students increased to 2,665 [22, 65-66].

5. DISCUSSIONS

The school lacked pedagogical staff, the percentage of students with low musical education was high, and tutors for young children were few. There were a lot of students who dropped out of school for various reasons, and the Conservatory chairs didn't provide enough school support. Gifted children from Uzbek families with many children could not attend school due to high tuition fees [23, 10-19].

Although there are a large number of young people who want to study in music school, their needs have not been met due to lack of space. For example, 300 to 400 applicants applied for 50 seats allocated to music schools. In addition, music schools operated only in large cities [24, 17].

Since the second half of the 60s of the twentieth century, a number of cities in Uzbekistan have been relocated to new buildings, creating opportunities for educational activities. For example, Samarkand Music School was moved to a new building in 1967 [25, 124], and Bukhara State Music School in 1969-1970. The building of the Bukhara Music School is three-storey, with the first and second floors of the educational building and the third floor. The total area of the building was 2035 m2 with 41 classrooms [26, 1-2].

Much work has been done to strengthen the material and technical base of the Karshi Music School. The building of the music school was designed on the basis of standard design and designed for 365 students. There was also a large concert hall and a gym in the school [38, 7]. There were also 28 piano, 1 piano, 12 bayan accordion, and a complete set of music for the orchestra [39, 21].

Much attention was paid to strengthening the material and technical base of music schools in the regions. For example, in 1984, the building of the State Bank of Surkhandarya was allocated for the dormitory of the Termez music school. The dormitory has 7 rooms and is equipped with all necessary facilities. There have also been arrangements for the purchase of musical instruments for students of this music school, and the provision of classrooms with soft and hard furniture [36, 58-59].

For the first 9 months of 1988 129,3 thousand rubles were allocated for the Termez musical school. Funds for music schools in the district were inadequate. For example, only 63.3 thousand rubles were donated to Denov music school [53, 90-93].

There is a lack of educational literature in music education institutions. Music schools' library collections are replenished every year, but students lack musical literature, Uzbek literature on music, choral, orchestral, folk instruments and textbooks [39, 21]. For example, the library at Hamza Music School has a large amount of educational literature and a large number of notebooks and methodological literature, but it has failed to meet the growing number of students. In 1970, the school stock had 45,000 copies of notes and methodological literature [27, 37]. In 1974, the library of the Samarkand Music School contained 17,000 books, of which about 15,000 were music. However, there was a lack of textbooks and textbooks in the Uzbek language [27, 37].

In Termez musical school in the 1983-1984 academic year there were 60 teachers, of whom only 30 had higher education [36, 58-59].

As a result of the shortage of personnel in secondary schools, singing and music training was not in demand. For example, in 1960 there were 6,229 general education schools in Uzbekistan, of which only 443 were music teachers, of which only 31 had higher education and 228 had specialized secondary education [22, 65-66], and 108 had no special education. [24, 17 v.]. The curriculum and curriculum for grades I-VI of the secondary schools of the republic were not fully implemented due to the lack of teachers in the specialty of music [28, 11 - 12].

The study of singing and music lessons at secondary schools in Tashkent also revealed a number of shortcomings.

For example, in 1963, only 142 of the 174 secondary schools in the city were taught singing lessons. Music lessons were not conducted in 32 secondary schools due to lack of teachers. Only 7 music teachers from Tashkent secondary schools had higher education [29, 23-24].

In the 60-80s of the XX century, music education institutions operating in different cities of Uzbekistan have achieved significant results in training musicians, supporting talented young people, and preparing winners of various contests and contests. For example, from 1949 to 1970, 730 specialists graduated from the Samarkand Music School [30, 125]. After graduating high school, students taught at major music schools across the country.

Among the graduates of the Samarkand Music School were national artists, musicians, and scholars. For example, Zohid Haqnazarov, SP Galitskaya, YuVV Levin, NBBordyug, LP Ivanova, E.Zelyaldinov, Yu.Hersonsky, U.Kermonchikli, A.Malakhov, L.Pavlinova, Z. .Ilyaeva and A.Kurbetdinova, NSYanovskaya trained [6, p.

The selection of talented students from the Republic's musical education institutions was also ensured to participate in various national and international competitions and contests. For example, on April 17-20, 1970, Ferghana Music School hosted the first competition of music students of the Republic [31, 49].

In 1978 V Republican contest of music school students was held. 175 students took part in the contest and 40 students took part in the third round. 7 students were awarded diplomas of I degree, 12 students - II degree, 13 students - III degree. Students of Tashkent and Ferghana music schools showed good results in the competition. However, no students from the music school in Termez, Karshi, Namangan, Gulistan attended [32, 187, 309-310].

On January 31 and February 7, 1980, the III Republican contest of Uzbek national musicians was held in Tashkent. 98 musicians from all over the country participated in the competition. 32 participants were able to reach the second round. Students of Tashkent, Namangan, Bukhara, and Ferghana music schools achieved good results in the competition, while students from music schools from Samarkand, Nukus, Karshi, Jizzakh and Gulistan did not participate [33, 30].

In April 1986, IX Republican Contest of Young Performers was held at Karshi State Art School. The student of Karshi State Art School T.Kh. Karimov has made a successful speech [40, 78].

The attitude towards music education has radically changed. The curriculum, programs and manuals focus on improving children's vocal and choral skills and their musical skills, as well as proper analysis of musical genres. Ashula lessons were called music lessons. Up to this point, only elementary education in music education was given to elementary schools, but now it is focused on introducing students to a broad range of music and explaining the diversity of genres.

The music education system was expanded and the number of children's music schools and educational institutions increased. In the 1977-1978 academic year, 12 music schools operated in Uzbekistan. Each of them had 3 sections. There were only 5 departments in the Tashkent State Music School [32, 187,309-310.]

In 1980, there were 277 schools of music and art in Uzbekistan, in 1985 there were 305 such schools, 68,900 students, and in 1990 - 305 schools of art and music - 73,000. p.].

In the 1989-1990 academic year, 870 students were enrolled in the national art schools. In particular, there are 90 schools in Tashkent named after Khamza, 80 - Nukus and Samarkand, 60 - Bukhara and Ferghana, 50 - Namangan Art School, 65 - Andijan Art School, Karshi, Bekabad, Urgench. 40 students were admitted to their home countries [41, 9 - 12].

6. CONCLUSION

Thus, music education institutions are tasked with training qualified musicians, creating scientific and methodological manuals on music science, conducting cultural and educational work on music, and organizing public music education. Positive resolution of these tasks has been associated with many socio-economic and political processes. During the Soviet era, three-tier education institutions were established in the system of music education. In most major cities of Uzbekistan, music schools are widely used, and most of these are children from urban areas.

In the Soviet era, music education theory was the most serious problem in music education in secondary schools, special schools, colleges, and conservatories.

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